



## Sketching for the Absolute Beginner

**Peter Cronin**

<b>Publication</b>	31st October 2021
<b>Price</b>	£12.99
<b>ISBN</b>	9781782218746
<b>Format</b>	Paperback 280 x 216 mm
<b>Extent</b>	144 pages
<b>Illustrations</b>	450 Colour illustrations
<b>Publisher</b>	<b>Search Press</b>
<b>Classification</b>	Drawing & sketching
<b>Series</b>	Absolute Beginner Art
<b>BIC CODE/S</b>	AFF, WFA
<b>SALES REGIONS</b>	WORLD



### Key Selling Points

- Part of the best-selling *Absolute Beginner Art* series which has sold over 135,000 copies
- Ideal starting point for the beginner artist looking for a complete course in sketching
- Great to sell alongside drawing and sketching media: pencils, fineliner pens, charcoal, pen and wash
- Easy-to-follow techniques and achievable projects broken down into simple steps.

### Description

Sketching is more than just drawing quickly. It is training your eye and hand to work together, to respond immediately and naturally to the scene before you.

Starting from a clear, simple method to bring all the senses into play, successful author and acclaimed artist Peter Cronin shows the reader how to bring artistry and economy to their sketching; making for swift and impressive results. Whether sketching as the basis for painting, or simply for pleasure, this book teaches the reader all they need to know.

Numerous simple step-by-step exercises as well as larger projects lead the complete beginner through the book, building towards more complex and rewarding artworks. The book teaches how to sketch with a range of media, starting from graphite pencil and including information and exercises on charcoal, pen and ink and others.

In the best-selling *Absolute Beginner* series, this book is suitable for absolutely everybody who wants to take their sketching skills further and become an accomplished artist.

### About the Author

Peter Cronin loves the natural world. The pull of the outdoors and the fall of sunlight across the landscape inspire his work, and he can be found exploring the world around him in all seasons and weathers. Through his teaching, workshops and demonstrations he seeks to encourage, equip and help all who love art.

A Member of the Royal Society of Marine Artists (RSMA), the Royal Watercolour Society of Wales and the Pure Watercolour Society, Peter has been a professional artist for over 15 years. Completely self-taught, he has gained an enviable reputation for his watercolour and oils; both of which rely on Peter's clarity of sight and the economy of line in his underlying drawings.

Peter lives in the Vale of Glamorgan, Wales, UK. To learn more about Peter and his work visit his website [www.petercronin.org](http://www.petercronin.org).

Table of Contents

Introduction 6, Materials 8, The eye, the hand and the heart 18, Making a start 22, Farm in Sunlight – step-by-step 28, Seeing the world 30, Harbour Scene – step-by-step 46, S.E.T. in action 48, Churchyard Scene – step-by-step 56, Types of sketch 60, Beyond the pencil 64, Composition 84, Fixing the Farm – step-by-step 92, Handling complex subject matter 98, Boat Sheds – step-by-step 138, Afterword 142, Index 144

Reviews Anticipated in:

Paint Magazine  
The Artist  
Leisure Painter  
Artists and Illustrators  
Artbookreview.net

Example spreads from the book

### Boats and harbours

I'm a council member of the Royal Society of Marine Artists in the UK, so it would follow that boats and harbours are amongst my favourite subjects. Harbours can be very busy in terms of shape, and it is important to find those dominant horizontal lines that we talked about in the last chapter of the book (see page 18).

As with towns and cities, I suggest starting small. A harbour corner with one or two boats is more than enough of a challenge to begin with.

#### Two Boats, Portofino

This pen and wash sketch was about the colour of the boats and their interaction with the water. The boats themselves were sketched in, along with the buildings and other vessels that were seen and through enough from your hand over the horizon above the harbour wall. I think this message is very clear.

#### Simple starting points for boats

Objects look different in different weather. They also look very different depending on the viewpoint we choose. So there is no 'magic' way to draw boats, buildings and other objects. There is no real substitute for sound observation of shapes, edges, and tones, but as with figures, some basic guidelines can be useful to build confidence and experience, anchoring your recognition shape. Here are three ways to arrive at a basic boat shape.

##### Brick-based

- 1 Indicate a brick size along with a light line.
- 2 Using a line for the waterline of the boat, I must go outside the vertical ghost line then back in to give the bow.
- 3 Add the remaining line. This line of the boat will appear for less curved than the new side.
- 4 Add some shading to give the boat a three-dimensional look.

##### Wedge-based

- 1 Draw a truncated wedge shape - this is a boat with a rising top.
- 2 Draw in a slightly rising line and then the rest of the shape from the wedge.
- 3 Add a call on top of the boat to give it a three-dimensional quality.
- 4 Shade the boat and attach it to the water.

##### Figure of eight-based

- 1 Draw a loose figure of eight on the side. It will look like a bow-tie shape.
- 2 Form the hull of the boat below the bow-tie as shown.
- 3 Add a call and other superstructure as required.
- 4 Add form by shading your boat.

### The eye, the hand and the heart

#### Sketching with emotion and expression

Sketching is a wonderful way for the novice to explore creativity. The consequences of errors and mistakes are slight, and with the simplest equipment of a pencil and a few sheets of paper, there need be no huge financial outlay. It does not have the 'let's go', 'backing out' or 'come to rest' issues associated with other craft-based practices.

For those with limited time to commit to their art, sketching is probably the most productive and expressive option. The time taken to set up can be reduced to a minimum, and the time taken to produce a finished sketch can be reduced to a minimum. The time taken to produce a finished sketch can be reduced to a minimum.

Consider the fact, too, that even you become a 'benefactor of the pencil', making something that others can use. You can't be too greedy, though, don't get too excited or you may find yourself blanked. Sketching is also something to do, which makes it a bit like spending time with your family. If you experience anything to judge by, you will find that once you commit to the pencil, your children will be - usually the most just and good that you are doing.

#### What is the difference between sketching and drawing?

A sketch is a rough drawing. It is a drawing that is not intended to be a finished work. It is a drawing that is not intended to be a finished work. It is a drawing that is not intended to be a finished work.

The technical eye and the emotional eye

The thing that drives you sketch, more so a sketch, is emotion. Indeed it could possibly be said that emotion is the driver of all creativity. As a sketch is not intended to be a finished work, it is not intended to be a finished work. It is a drawing that is not intended to be a finished work.

As a sketch is not intended to be a finished work, it is not intended to be a finished work. It is a drawing that is not intended to be a finished work. It is a drawing that is not intended to be a finished work.

### The role of the scribble

You will be surprised how the things you draw can be represented in the most simple and abstract of marks. Here we have a bush, a cloud and a tree, all drawn with simple scribbles. If you look through the sketches in this book you will be surprised how the simple scribble can be used again and again as a starting point for various objects and passages.

#### Scribble sketch: winter trees

Try this exercise to see how the humble scribble can be used to quickly render winter trees with a layered approach.

- 1 Holding the pencil with medium pressure, use dense, close, fine scribbles with the pencil on its side and in continuous contact with the paper.
- 2 With lighter pressure, lay in darker scribbles at the base. Cut around the scribbles to break up the bottom edge and add scale.
- 3 Change your scribbles from vertical to horizontal and pressing quite hard, suggest the vertical trunks of the trees.
- 4 Using the point of the pencil, suggest a few individual branches and twigs.

**Tip**

As you go to the end of the pencil, suggest a few individual branches and twigs. As you go to the end of the pencil, suggest a few individual branches and twigs.

### Farm in Sunlight

Here is an old farm on the Orkney Islands, Scotland. It was the dark shadow and the profile of the house that made me draw and take the photograph. I would like to see it as much if this house were not there. It is a subject that should be suitable for the novice as there is nothing too complex, reasonably simple shapes and good form. It is a subject that allows us to put into practice the ideas on the previous pages.

I am going to sketch the whole thing but the house and part of the farm would make a good subject too, as would the other farm and I will sketch the middle farm though, as there is a lot to go - such architectural changes are well within the power of the artist!

#### You will need:

28 or 48 pages of paper

#### Lost and found

Do notice that the roof has a very flat and hard - that is, the sky is not a single color. It is a single color. It is a single color. It is a single color.

#### Negative shapes

When you are sketching a dark scene, you can use the paper or a piece of paper to create a negative shape. This is a negative shape. This is a negative shape. This is a negative shape.

Related Titles

9781782219996

9781782215912

9781782219989

9781782215639

9781844488254